

The Drama and Music News of the Theaters

HEDRIX AND PRESCOTT



In Vaudeville at the Grand.

THE WEEK'S PLAY BILLS

CURIOUS OLD DRAMA AND PASTORAL PLAY AT ENGLISH'S.

Vaudeville at the Grand—Two Attractions at the Park—Burlesque at the Empire.

The attraction at English's Opera House for the first half of the week, with a Wednesday matinee, will be the much-discussed morality play, "Everyman," which has attracted so much attention in New York, Boston, Philadelphia and Chicago, not only among the regular playgoers, but among literary people, students and clergymen as well. Written some time in the fifteenth century, this old play is being produced to-day by Charles Frohman's company of English players with all the crudeness that marked its representation in the long ago. The company acting the play is the same that performed it in St. George's Hall and the Imperial Theater, London, and the American production is being staged under the direction of Ben Greet, the famous English stage manager. "Everyman" is a literary and dramatic curiosity, being one of those symbolical plays that form a link between the ancient mystery plays and the modern drama. Following the customs of medieval times, the names of the players are not given on the programme. The play runs continuously an hour and forty minutes, beginning each evening at 8:30 promptly.

Briefly told, this is the story of "Everyman." After a short prologue spoken by Messenger the action opens with Adam looking upon the sinful earth and perceiving how "Everyman" liveth after his own pleasure. Death is summoned, and meeting "Everyman," commands him to take a pilgrimage. "Everyman" tries to escape, but there is no bargaining with Death. Left alone in terror, "Everyman" appeals to a character called Fellowship to accompany him on the journey, but he declines. Then appeal is made to two associates called Kindred and Cousin, but these, too, refuse to accompany him on his journey. Then he returns to Riches and while Riches admits his power in this world, he declines to try it on a journey to the next. "Good Deeds" is appealed to, but answers that she is so bound to "Everyman's" sin that she cannot rise. Then comes Knowledge, typifying the advice religion has at her service, who declares her willingness to stand by "Everyman" at the judgment seat. Meanwhile "Everyman" pleads with a character called Confession. As he at last begins his journey a mortal weakness comes over him. One by one his companions, Beauty, Strength, Discretion and the Five Wits, take their leave. Good Deeds and Knowledge alone remain, and as an angel descends to carry the ransomed soul heavenward, a personage called Doctor epitomizes the lesson which the action of the play has illustrated.

Following the presentation of the morality drama, the pretty pastoral play, "York State Folks," will come to English's for two nights and a matinee, opening Friday evening. This play, which was written by the late Arthur Sidman, one of the best of character actors, has never been seen in Indianapolis, although it has been presented in nearly every other city of importance in the country during the last two seasons. It is said to be a refreshing departure from the conventional rural drama, and the very fact that Arthur Sidman wrote it suggests that this claim is not the exaggerated talk of a press agent. Local theatergoers will remember Arthur Sidman, who, with his wife, used to give the most delightful little sketches of New England life ever seen on the vaudeville stage. Mr. and Mrs. Sidman were seen in this city many times as the leading features of combination vaudeville companies, and they were of such exceptional merit that several prominent managers wanted to star them in a play. Arrangements were finally made and the quality comedian wrote "York State Folks," putting his whole heart into the work. While engaged on the manuscript his health began to fail, and although he lived to complete the play he did not live long enough to appear himself in the part whose creation had been such a labor of love. The play was produced several months after his death, and scored an immediate success throughout the East.

The story of the play is a simple one concerning the people of a New York village. There are no thrills, save those that stir the heart when love is winning its wanted triumphs over less worthy passions. The absence of these thrills, however, is not a fault, for the chief charms of the piece. There is a serious thread to the story, although the comedy element is predominant throughout the play. Village types are faithfully reproduced, characterizations which are credited with being enjoyable because there is no attempt at burlesque or caricature. The staging of "York State Folks" has been commented upon everywhere as a marvel of exactness and detail. All the little things that go to make up what is called "atmosphere" have been carefully looked after and some charming effects are the result. The dream scene of the finale, in which a veritable crowd of boys appear, is considered one of the prettiest endings yet devised for a play. The company

which will present "York State Folks" here is the same that has been giving the piece in the East this season.

The Grand—Vaudeville.

Johnny and Emma Ray, the best known farce comedy team in America, will serve as the potent feature to attract attention to the vaudeville bill at the Grand this week. The Rays occupy a unique place in the stage life of this country. They have always been great favorites since they first went a-starring in that boisterous absurdity called "A Hot Old Time." They were popular in vaudeville even before then, but it was "A Hot Old Time" that placed them at the very head of all contemporaries in their particular line of funmaking. They played in the noisy farce until they were sick and tired of it, and the eloquent Johnny took a solemn oath at the beginning of the present season that he was going to break away from it if it cost him a thousand dollars. His return to vaudeville has not cost him a cent, however. On the contrary, he and his better half are making just as much money at present as they did while playing the popular-price circuits in the vaudeville-to-day. They are presenting a new farce called "Casey, the Fireman," which is said to be very funny.

Another feature of the bill this week will be Peter F. Baker, for many years a star

MARIE FOLLS



In "York State Folks" at English's.

In "Chris and Lena," "The Emigrant" and other comedy dramas in which he enacted the role of a German youth of the Fritz Emmett kind. He will give his German impersonations and songs in his present act, Cadieux, a Parisian wire walker, will be seen in this city for the first time in this week's offering, and other contributors to the programme will be Delphine and Delmore, European novelty artists, giving a musical and electrical act; Dave Nowlin, who gives imitations and sings topical songs; James Harrigan, the tramp juggler, who is an old favorite in Indianapolis; Hedrix and Prescott in a handsomely costumed singing and dancing act; and Thorne and Carlton in a little farcical skit entitled "The Lady and the Cab." The bioscope will, as usual, conclude the bill at each performance with many new moving views.

The Park—Two Entertainments.

The biggest colored organization on the road will be seen at the Park the first half of this week. Gus Hill's fifty negro singers, dancers and comedians opening at this theater with to-morrow's matinee in the new musical show, "The Smart Set." The entertainment furnished has been spoken of in other cities this season as the "best singing and dancing show in condom."

JOHNNY AND EMMA RAY



In Vaudeville at the Grand.

"EVERYMAN" AT ENGLISH'S.



One of the Impressive Scenes in the Old Morality Play.

The musical numbers are new and the ensembles have been brought up to a high state of perfection, while Manager Hill has spent a good deal of money upon scenery and costumes for his colored performers. Ernest Hogan and Billy McClain, two of the best colored comedians in America, are at the head of the organization. Hogan is not only a clever performer, but he is an originator as well. He writes nearly all of his own songs, and many of the most popular ragtime ditties of the present day are his compositions. It is he, in fact, who is largely responsible for the ragtime craze. His "All Coons Look Alike to Me" being among the very first of the ragtime songs. Other well-known performers in the company are Mattie Weeks, Henry Morris Jackson and Millie Corolla. The show promises to afford plenty of lively fun during its stay at the Park.

After its season of mirth and melody the Park will return to its old stand-by, melodrama, during the latter half of the week, when "A Kentucky Feud," a stirring play of mountain life, will be presented for the first time in this city. It is described as a romance of the "moonshine district" of the Bluegrass State, with a series of absorbing dramatic pictures twined around an interesting love story. The action of the drama calls for lovely Southern landscapes, picturesque homesteads and quaint negro cabins, and the play has been given a careful production in regard to all of these details. The four big sets of scenery were painted from photographs of the places taken last summer by James R. Garey, one of the authors of the play, who spent four weeks in the locality where the plot is laid gathering data for the story. The third act shows an illicit distillery, and is one of the most dramatic in the play. The fourth act shows a scene of intense action, and the whole play is a masterpiece of dramatic art.

The Bohemian Burlesquers, under the direction of Thomas Miner, will furnish the entertainment at the Empire this week, beginning with the regular Monday afternoon matinee. Manager Miner announces that he has made a departure from the usual style of burlesque programme this season and that, instead of the customary two burlesques with an olio sandwiched in between, he will present a spectacular musical comedy in three acts, entitled "A Bohemian Beauty." The first act shows the interior of a drug store, the second the inside of a circus tent and the third act discloses a magnificent "diamond palace." The show is understood to be strong in comedy situations and musical numbers, and the costumes are said to be more than ordinarily good. Among the well-known people with the company are Charles Burke, the

comedian; Grace La Rue and her little pickin'ettes; Johnson & Hillard; Campbell & Matthews; the Davenport sisters and Milton Schuster. Master Nicholas Wright and Andy Gardner. There is a chorus of twenty-five pretty girls.

Elks Minstrel Show. When the Indianapolis Lodge of Elks decided to give a minstrel show this season the officials of the order got together and appointed Kin Hubbard, the News caricaturist, their "promoter of publicity." Mr.

CECILIA CLAY

It is understood that De Wolf Hopper is negotiating for Beerbohm Tree's production of "The Merry Wives of Windsor," in which he will undertake the role of Falstaff. If he secures the production the piece will be presented early next season. It is also said that Mr. Hopper will take his production of "Mr. Pickwick" to London in June, where it will be booked at the Shaftesbury Theater for an indefinite run.

Some one was condoling with De Wolf Hopper the other day over the pads that he has to wear in his role of Pickwick in order to give a proper realization of Dickens' famous character. "Don't worry," said Mr. Hopper. "Your sympathies are entirely unnecessary. All the padding I wear is made over wicker-work, and the artistic contour of my legs is brought about by the use of whalebone rings, which vary in size as circumstances warrant."

Richard Harding Davis is devoting all of his time nowadays to dramatic writing. Last week he read to Charles Frohman two acts of a new three-act play he is at work upon, with a view to having Mr. Frohman take the piece for production when it is completed. After hearing the two acts read Mr. Frohman did not hesitate to accept the work, and gave Mr. Davis a contract, by which he agrees to produce it early next season. It is a play set in American military life, with the scenes located in the West.

James O'Neill comes to English's for one performance on Feb. 23, in the dramatization of Hall Caine's book, "The Manxman." Mr. O'Neill seems at last to have found a play that is admirably suited to him, as he has been scoring a success in the character of Peter Quilman. He hopes to accept the work, and gave Mr. Davis a contract, by which he agrees to produce it early next season. It is a play set in American military life, with the scenes located in the West.

"The Frisky Mrs. Johnson," Clyde Fitch's new play, which Amelia Bingham and her company produced for the first time a few evenings ago, is said to be another French comedy of a rather unsavory nature, and Mr. Fitch is being handled without gloves.

Theatrical News Notes. Little Miss Fanny Kruger, a niece of the celebrated Oom Paul Kruger, former President of the Boer Republic, is in Tucson, Ariz., waiting for the completion of a new play in which she is to star throughout the West. She recently made quite a hit as a member of the stock opera company at the Tivoli Opera House, San Francisco.

"The Sultan of Sulu" is now in the second month of its run at Wallace's, New York, and if anything George Ade's witty musical show is more popular than it was at the start. It is only one of ten big musical productions now running in the metropolis, but is managing to more than hold its own.

Raymond Hitchcock, of the "King Dodo" company, is to play his original part in the London production of the Pixley & Luders opera when Mr. Savage completes negotiations for a foreign tour of this very successful piece. Impresarios in Paris, Berlin and Vienna are desirous of presenting translations of the opera.

Miss Marie Dressler has entirely recovered from her recent attack of typhoid fever and is ready to resume her stage work. The clever comedienne has been booked for a series of vaudeville engagements at the extraordinary salary of \$1,000 a week. It is thought that she will be selected to take Fay Templeton's place in the Weber & Fields stock company next season.

David Warfield will be seen in this city at English's, Saturday, Feb. 23, in his last

A FAVORITE EMOTIONAL ACTRESS



Miss Walsh will portray the leading role of Malvina in the coming New York production of Tolstoy's "The Resurrection."

by most of the New York critics, one of whom has this observation to make: "Nearly every woman in the play seemed on the trail of some man to whose possession she had established no legal right. It is a story of a woman who, to escape a straitened husband, didn't choose to be around she took up with an adieu-pated lord or an asinine college undergraduate. The men seemed a trifle better morally, although there were scamps enough among last night's specimens of the sex."

Miss Fay Templeton and Charles Bigelow, of the Weber & Fields forces, will appear as joint stars next season, under the management of the Shubert brothers, in a new musical comedy. That funny comedian, Charles Bigelow, has seemed strangely out of place among the Weber & Fields travesty stars and has not had a part that really suited him during the entire season. Just the same, the burlesque managers will be sorry to lose him, and as for Fay Templeton, they will have a hard time filling her place. Weber & Fields, by the way, have just purchased the West End Theater in Harlem, and next season they will probably occupy this amusement house with their stock company of funmakers.

Augustus Thomas, the dramatist, thrashed a newspaper editor in New Rochelle, N. Y.

ERNEST HOGAN



In "The Smart Set" at the Park.

last week because the scribbler referred to the playwright in his editorial columns in what Thomas considered an insulting manner. The editor has taken the case into the courts. The striking feature about the thing is that the incident so closely resembles the little vaudeville farce called "The Editor" which Katherine Osterman is playing at the Park. It is a play in which the editor turns out to be a woman while the Thomas episode the editor unfortunately for all concerned, was a man—unfortunately for the editor, who proceeded to get himself into a lawsuit which will cost him some money, and unfortunately for the editor, who proceeded to get "kicked."

That children's plays are growing more and more popular in England is shown by the unprecedented run of "The Little Princess" at the Shaftesbury. The pretty production, dramatized by Mrs. Frances Hodgson Burnett from one of her child's stories, bids fair to hold the boards for the rest of the season. The same play is being presented at matinee performances in New York, where little Millie James is playing the leading part, originated by Beatrice Terry in the London production. Little Miss James is much younger than her English contemporary, although Miss Terry appears on the stage to be a mere child. London critics do not dare mention how old she is for fear of spoiling the delusions of her admiring audience. There is an increasing tendency both in London and New York to improvise children's plays of a spectacular character. As it is, there are few dramas and comedies on the stage to-day that are fit for youthful audiences.

Epes S. Sargent, of the New York Telegraph, who is known as "Chicot" to all vaudeville performers, as that is the name he uses in signing his criticisms of the vaudeville bills, is held in awe by most members of the profession because of the fact that he is merciless in dealing with performers that lack merit. It is a vaudeville "artist" manages to win praise from Chicot he immediately comes to the conclusion that he has reached the topmost height of perfection. In the Grand's bill a couple of weeks ago was a comedian whose work had been favorably commented upon by the Telegraph critic during the performer's appearance in New York last season. He did not score any too great a success during his Indianapolis engagement for the simple reason that he was doing exactly the same act that he had performed here on former visits. "They don't appreciate good work here in this town," said the comedian to the present writer, "I go to New York from here. Just you make the last conclusion, and by confession

(CONTINUED ON PAGE 2, PART 2.)

THE OLD MORALITY PLAY

MATTERS OF INTEREST CONCERNING THE ANCIENT PLAY, "EVERYMAN."

How It Came to Have Its Modern Revival—As Viewed by a Chicago Critic.

The presentation of the ancient morality play "Everyman" in Indianapolis this week is a dramatic event to which especial attention must be called. The fact that this city is to have a performance of the long-forgotten play is a decidedly unusual interest, not only to students of stage lore, but to those of a deeply religious bent as well. The first plays ever presented on the mimic stage were the miracle plays, and after these came the morality plays, this title being given because of the moral lesson conveyed by means of characters which are personified virtues and vices, and to this type of drama belongs "Everyman." The Elizabethan Stage Society of England, which is responsible for the revival of this old play, is composed of literary people and others interested in early writings. The idea of presenting "Everyman" in modern times was carried out by Dr. Peterhouse, a member of the faculty of Cambridge College. The piece was revived at the Charterhouse in July, 1900, and subsequently in the university quadrangle at Oxford. It then was presented at Rugby, Eton, the University of Edinburgh and many other seats of learning in the United Kingdom, and later at St. George's Hall in London. Of the New York presentation it was remarked by the critics that "Everyman" was not a good play so much as a curious and interesting relic, and that nothing like it ever has been seen or probably ever will be seen again on the American stage.

ATTRACTED ATTENTION. Its enactment in Steinway Hall, Chicago, from which city the company comes directly to Indianapolis, attracted great attention among scholars of all kinds, and James O'Donnell, Bennett, the dramatic critic of the Chicago Record Herald, was of the opinion that when the definite history of the American stage in the opening years of the twentieth century is written of all the chief events chronicled the presentation of "Everyman" and its reverent reception by audiences representing the best culture of the country will have the first place in the permanent record. Mr. Bennett's essay on the old morality play will be of so much interest to all those intending to witness the quality performance in Indianapolis during the first part of this week that the following extract from the article is given:

Like most primitive creations, from the eternal myths to the poetry of the Old Testament, when the definite history of the American stage in the opening years of the twentieth century is written of all the chief events chronicled the presentation of "Everyman" and its reverent reception by audiences representing the best culture of the country will have the first place in the permanent record. Mr. Bennett's essay on the old morality play will be of so much interest to all those intending to witness the quality performance in Indianapolis during the first part of this week that the following extract from the article is given:

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MONKISH WORD-JUGGLING. The name of the leading character in the play is more than a strained bit of monkish word-juggling. Every man is universal in the author's conception of him, and, turning to the technical aspects of the working out of the conception, we shall find that it is altogether logical and reasonable. At no time does it depart from the conditions of ordinary experience and common life. Even as you and I—even as you and I—even as you and I—the ceaseless refrain of every speech, the motif of every situation and the very essence of the subplot and joyful song of victory with which the play closes. Every man is summoned by God to the final accounting in the harpest hour of his lusty youth. He laughs at the summons first, but the weary staccato iteration of their frightful fate. He will answer them, but he will seek them who will bear him company on the long, hard journey. Fellowship, schoolmates, riches are appealed to, but they fail him. Only his good deeds are potent to help him now. He makes his prayer to them. They are few and weak and cannot fare far along the way to the grave. Knowledge bids him make the last conclusion, and by confession



In Burlesque at the Empire.